

BLATCH



ISSUE 10 - Summer/Fall 1984

\$1.00

The **GRÄphic**
ÂLtERNative



INSIDE

: T.S.O.L.
Black Flag
Graphic Art

- Jymb. / KEGEL © 1984 -

BLATCH

ISSUE TEN

ONE DOLLAR

\$1.50 BY MAIL

Hi and welcome to the tenth issue of Blatch, my meager means of communication and expression with the outside world. The magazine and I have undergone several changes since the last issue- I'm 19 years old now, and things have never been clearer in my mind as to what I want to do with this publication. For starters, if I am to spend as much time as I do on Blatch, and if I am to present the hard work of others in this mag, then it can no longer be a half-assed effort. The ninth issue was released in late March, which makes for about eight months time put into scraping this together- if I were to xerox a couple hundred copies of this issue as I usually do, I probably couldn't sleep at night, knowing my 100+ hours of work weren't being done justice. Sooooo, from now until I decide to abandon this project for a life of luxury in the South of France, there will be at least 1000 copies printed (not xeroxed) of each ish. In addition, I've acquired two new distributors, Independent Publications from Chicago, and Berkeley's Subterranean Distribution; this should get the damned thing around to more people outside of Oklahoma. I'm currently working on several other distributors, in both the music and comic underworlds- needless to say, there's still lots of room for further expansion, I wouldn't be totally satisfied unless Blatch was at every supermarket check-out counter in America, next to People and TV Guide... a 3rd frill I've enjoyed for the first time with this issue, is the numerous art contributions which allow me to thicken up the mag, with a minimum amount of work on my part. Any art folk out there who would like to send stuff, please do; I'm trying to work out a way to pay contributing artists in the future, I've learned through my own experiences that there is little cash to be had from people using your art. This is understandable of course considering the shallow budget most indi mags operate with, but hey, I've got to provide some kind of incentive for an artist's best work. In coming issues of Blatch look for increasing attention payed to the visual side of things, whether it be graphic artwork and strips, or photographs- I've come to the conclusion that photos and artwork can speak for themselves, while words inevitably meet with disapproval or a lack of understanding. I shall continue to write record and publication reviews, however, as I enjoy receiving free promo goodies in the mail, and surely I can gradually improve my writing skills if I force myself to do it on a regular basis. Glancing back at the crap I wrote in the early days of Blatch, I'd say obvious advancements have been made. I almost enjoy (almost) writing these days, as it has become much easier for me to get thoughts down clearly and honestly. I have decided to drop the live reviews that I originally intended to include with the 'Noise on Film' photo section, because 1) I had little space for it, and 2) it is extremely difficult to sum up a live show with words, because live shows are momentary experiences which are sometimes hard to remember, whereas records and tapes can be played repeatedly at my disposal. Clear enough? I hope so. Well, that's the bulk of it, I've covered just about everything I intended to about this issue, except that I thank you for buying it, and I hope you enjoy it. Please feel free to send any questions, observations, or qualms you might have; I appreciate all letters, even if they are filled with hatred...

Yymm b.



Staff

Jymm Blanchard- all layout, typing, editing, (most) writing, and publishing duties, + art
Chris Kegel- select pencils on artwork (Chris you're my starship, what can I say?)
Mike Mitchell- photographs, spiritual help, records
Mark Tyler- Brother Love column and inspiration

Contributors

John Crawford	Vince Rancid
Chet Darmstaedter	Terry
Stallion Fitzgerald	Jaime Trujillo
Richard G.	Natty Vision
Brad Johnson	Clark Walker
Tyson Meade	Barbara Warr
Pushead	Dennis Worden



BACK ISSUES are no longer available, so please don't write for them anymore; besides, when looked at today, they are embarrassing, misleading, and a cruel reminder of a time better off forgotten.

ADVERTISING RATES

Half page - \$18.00
Quarter page - \$10.00
Eighth page - \$5.00
(no full page ads)

Yymm b.

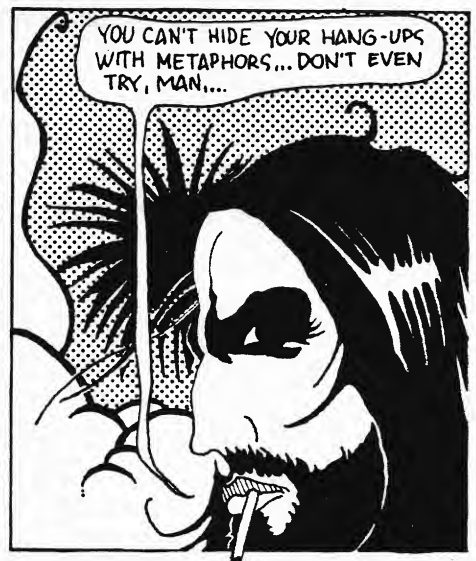
**741 Jenkins
Norman, OK
73069**

405-366-1485

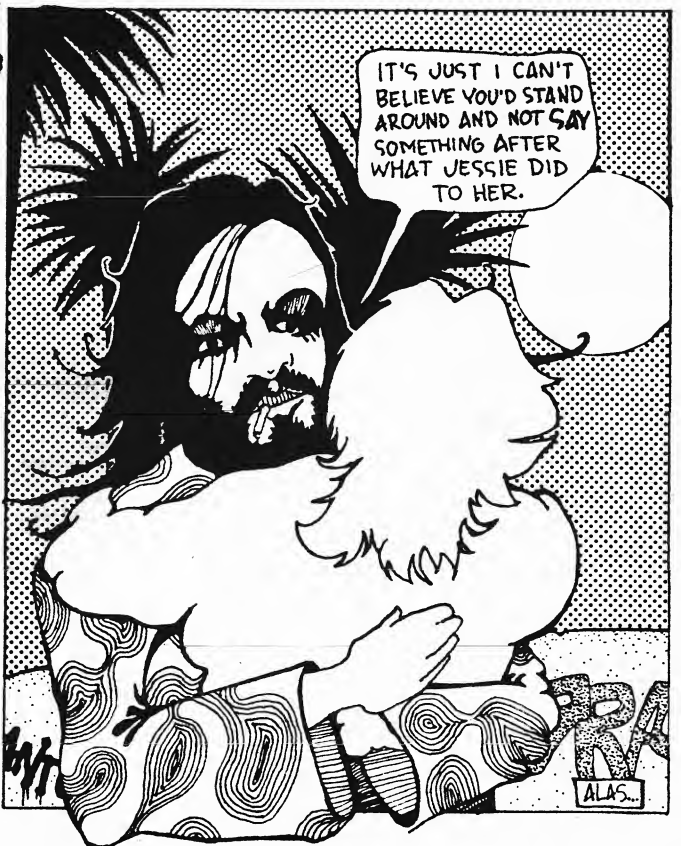
Contents are copyrighted © 1984 by Jim Blanchard and Blatch Productions-- Don't reprint anything without writing first, ok?

NERVOUS SPASM COMICS #1

©1994 by Jim Sample



NOW!



BLACK FLAG

PHOTO: ED COLVER



Henry Rollins, Greg Ginn, Kira, Bill Stevenson

March 27, Black Flag made their only Oklahoma showing in Norman, at the Cleveland County Fairgrounds. The mere mention of Black Flag or the sight of the four infamous black bars conjures huge expectations in one's mind (mine at least); their reputation, which stems largely from the consistency of their records, not to mention their role as originators of many U.S. punk ideals, is indeed a hard one to live up to. (although they would deny any such responsibility) My only basis for what to expect at their March show, was the other two Black Flag gigs I'd seen—San Francisco 1982, and their Crystal Pistol show in Tulsa, also 1982. Both of these earlier shows were victims of bad P.A.s, and a seeming lack of direction on the part of Black Flag. I had no idea of the changes that had taken place in the band during their two years of court hassles, except that Dez had left and Kira had replaced bassist Chuck Dukowski, who was now the band's manager.

Black Flag was originally billed to play the 27th with the Meat Puppets and Nig Heist, but the Puppets van supposedly never got further than Arizona, and the Nig van remained fucked up in Los Angeles. I found all this out the day of the show and needless to say, I was disappointed in not getting to see them. Also, I knew people who were coming to the show specifically to see the Meat Puppets — a big letdown, but hopefully they'll be around again soon.

The two band's absence wasn't the last hassle we had to deal with though—the beginning of Black Flag's tour was greeted with a massive storm which made a large portion of Western America untravellable. (12 inches of snow in New Mexico and Arizona) Their Albuquerque show was cancelled not for weather reasons, but because Albuquerque police ran a check on Black Flag, and came across their West coast reputation for inspiring violence. Anyway, Chuck Dukowski called from Amarillo, Texas at about 5 o'clock, and seven hours later they arrived at the Fairgrounds, late but

welcome. Being a Tuesday night, several school-age kids had to miss Black Flag's entire set to be home at midnight. Less than a hundred people stuck it out—all these hassles were bothering me big time until the band got there, as the gig was billed a 'BlatCh Production' on the flyers & the whole fiasco had my name on it.

Diet of Worms played first in what would be their last show with Danny on drums. D.O.W.'s set was their best yet—I saw much spirited skanking from kids I'd never seen before. Flaming Lips were due next, but not until an unnamed quartet of drunkards yelled fuck you at everybody and attempted to play "Wild Thing". About half way through the song they realized how bombed they really were and mercifully quit playing. The Flaming Lips (thank for the P.A. Wayne!) were drunk as well, but it didn't hold them back from doing about five or six songs. Another band not originally scheduled, Brown 25, were next, and with D.O.W.'s equipment they proceeded to drive their musical nails into listeners eardrums. Rusty even managed to drop his pants for everyone! The Browns were pretty twisted and their set reflected that—but, the crowd dug 'em anyway. (they weren't supposed to play, so they have an excuse!) A big thanks to all the opening bands, keeping people on ice until the main attraction in no fun.

At about 12:30 AM 3/4 of Black Flag took the stage as Henry stood aside stretching every known fibre in his body. They then burst into a powerful instrumental which rose and descended with thick, oozing feedback and an odd precision. Beginning the set with such a climactic, peak-out song, set the stage for what would be a night of many peaks. Even after one song, I was floored by the difference between this Black Flag and the one I witnessed two years ago. Greg Ginn has taken all those wild, awkward leads of his and turned them into something special. What was once valued for its lack of control is now valued for its precision. Ginn now blows people away

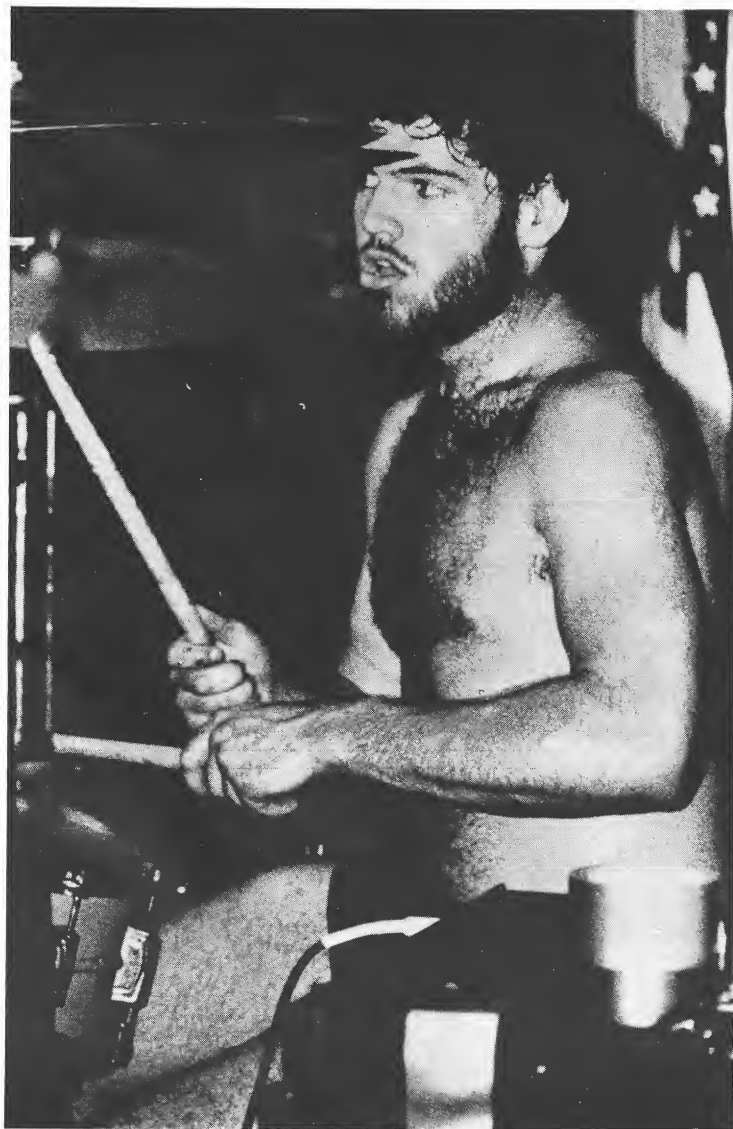
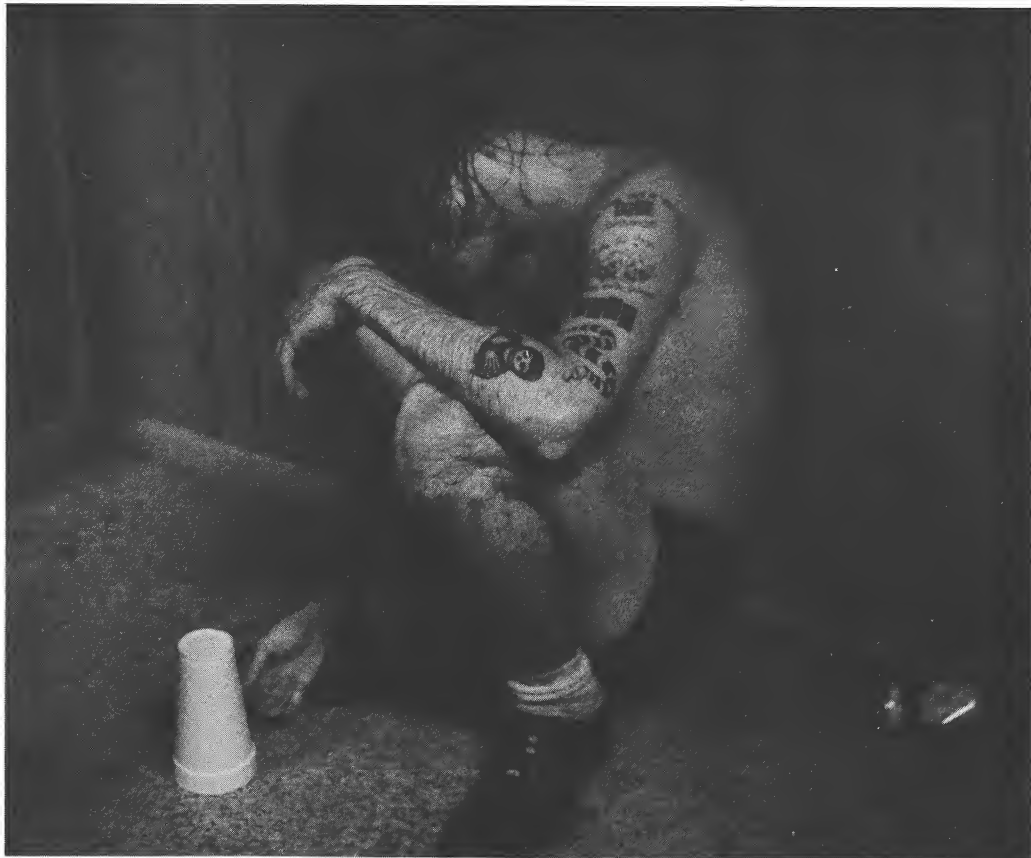
with his unique talent and accuracy, when before he relied on the grunginess of the sounds his guitar made. Neo-Neanderthal Bill Stevenson has turned his drumwork into something new and different as well. Let's call it physical drumming. Watching Stevenson play the drums is alot like watching a weightlifter pumping iron. When he hits a cymbal, his cheeks puff out and he really smacks that sucker, with tree-trunk DC-30 sticks no less. (Mike M. even found a stick of his that was splintered like a broken match stick) I've always been impressed with Stevenson's drumming on the Descendents album, but never had a chance to see him go at it live. He and Ginn both deserve mucho credit for the progressions they've made. New face Kira on bass couldn't be a more perfect replacement for Dukowski. Although Chuck's chunky riffs were a major factor of the Black Flag of old, Kira serves as a balance to all the macho physicalness going down with the rest of the group. Her bird-like little body rarely misses a note, too.

After they finished the intro, vocalist Henry Rollins jumps up on the stage clad only in black nylon shorts (ditto for Bill Stevenson), white socks and black shoes. They then launched into a modified version of "Nervous Breakdown", which drove the small crowd into a frenzy. Although Stevenson and Ginn have made obvious changes in themselves and their instruments, Henry Rollins is a completely different person from the one I saw two years ago. I remember vividly his frantic behavior at the Crystal Pistol show—he spent alot of the time on his knees or rolling around on the floor in a pool of sweat. I couldn't hear a word he said all that night—this pissed him off too. At one point during "Damaged II", he looked out at the Crystal Pistol crowd, annoyed that they couldn't hear him, and dove over the wooden 'fence' surrounding the stage, and wiped out a whole table of people and about twenty beer bottles. Its two years later and Henry

BLACK FLAG CONTINUED-----

stays off his knees and has lost a considerable amount of weight- I'd say his legs look downright thin. His reasons for honing down his body are unknown to me, but I'd guess being in top shape allows him to scream longer and louder, 'cause that's what he did all night. Not guttural hardcore screams, but frighteningly clean pain screams. (there's a difference) Rollins has added several tattoos to his already ink-riddled skin. One which says "Search and Destroy" spans his entire back, while a red Black Flag logo hides neatly underneath his hair, on the back of his neck. Speaking of hair, I can remember a song way back in his hairless S.O.A. days (on the Dischord EP) which had a lyric something like "You're hair's too long and so's your set". But, "those were different times", to quote an ex-speed freak faggot. Henry was voted one of the Assholes of the year in a Flipside poll a while back & has been criticized alot lately in underground land. He seems to thrive on all the bad press and slagging, as his voice never sounded better, (although it could still use improvement) and his presence on stage is definitely a unique one. When he's not thrusting and shaking his hair around, he stands right behind the mic and grips it with both hands, staring out at..... god only knows what. He won't settle for mere eye contact, he gets off on looking right through people, like he hates everything he sees passionately. I swear I saw a snake-being jump right out of his body during the tribal throb, "Three Nights", off of My War. I've never seen a frontman handle things quite the way Henry does- he comes across to me as meaning every ungodly thing he says. Although I'm not sure about his sexualness on stage, I have to admit it does give Black Flag appeal in an area I'd never expect. The guy is miles beyond any of the metal-hero singers who pretend to be badass and balsy.

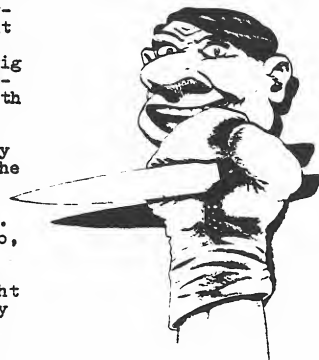
The set Black Flag chose to play was composed of material old, new, and yet to be released on vinyl- I thought the most interest-



stuff were the two instrumentals (one of which Rollins joined Stevenson on drums), and the new songs "Slip It In", and "Black Coffee". They also did "Swinging Man", "Nothing Left Inside", "Three Nights", "I Love You", "Can't Decide", and the title cut off the My War LP.

After it was all over, the band piled everything back in the Spiderman van, and went to Dave (No Direction) Fallis' place to talk and eat. They were really tired after the gig and the 30+ hour road trip, but I left knowing they were content with communicating with people on an individual level, as well as trying to reach as many different people as possible. (very important quality) The Spidey van had to remain in town for repairs, so the four band members flew on to Texas.

Black Flag are a band that seem to enjoy pushing things as far as they can, everyday. By practicing and touring as much as they do, they have allowed their excellence to make itself, rather than forcing a premeditated style. The stuff I saw that weird March night was at least two years ahead of its time- by the time the rest of the world catches up, Black Flag will probably still be a couple years ahead. I wouldn't be surprised in the slightest if Black Flag and other SST bands start to get the attention they deserve from the mainstream media and public. / / / / /







12 INCH NOISE

(In order to insure a well-rounded and unbiased record section, we have included opinions only from Jynmm Blanchard, except where noted.....)



K. EGEL 1984

PUBLIC IMAGE

THIS IS WHAT YOU WANT...THIS IS WHAT YOU GET I like Public Image, but I'm not sure what my particular attraction is. Certain times in the day just aren't right for listening to PIL, while other times I can totally submerge into their bizarre rhythms. Public Image is not enjoyable to listen to, but for some reason I have all their records- most groups that play blatantly unpleasant music don't draw my attention at all. Maybe it's because Johnny earned my respect as a Pistol four years ago. I still fondly listen to my tape of the Tomorrow show interview with Lydon- he handled Tom Snyder better than even Manson. A recent MTV interview saw a much more cooperative Johnny Lydon, which isn't surprising, considering his latest trip has been making as much money as possible. ("Big business is very wise, I'm crossing over into enterprise") Public Image's new LP is much like their other three, in that it has a marked change from the record that precedes it. This time there's no Keith Levine, although he did help write some cuts. Also, a new dance beat dominates all of side one, this of course explains the title and Lydon's rotten motives. (to make lots of money) It doesn't offend me, even though I don't like the danceable tracks, because Lydon rubs the listener's nose in it by singing (whining) about exactly what he's doing. (making lots of money) The second side is alot more interesting to me, as it is reserved for the experimental, darker side of Public Image- the first three cuts are fantastic, while the final song, 'The Order of Death', is vaguely reminiscent of 'Radio 4' from the 'Second Edition' double LP.

ELEKTRA

BLACK FLAG

SLIP IT IN LP- Ok, so Black Flag is going on tour with Motorhead in the U.K., right? So that means they're gonna be dealing with sex, drugs, and satan crowd right? Well, I dunno about about drugs, but they got the sex and religion categories covered with the typical uncompromising Black Flag approach on this new LP. The title cut 'Slip It In', equals the intensity on the 'Damaged' LP, despite the band's slower pace and new directions. The song is as sexual as a song could be, not merely 'suggestive', you understand, Henry rants and raves and grunts and slips and screams like a dog in heat. As far as the religion goes, metal fans will either be bewildered or ecstatic about the cover of this LP. Could be one of Pettibon's most hard-hitting covers to date- at a time when Black Flag were supposed to lighten up? ha. Slip It In marks female bassist Kira's debut- the 'My War' 12" it turns out had guitarist Greg Ginn overdubbing the bass. With Kira present, Mr. Ginn has considerably more room to let his outrageous talents loose. And he does. Spot's production reminds me of the 'Damaged' record as opposed to a more polished 'My War'. The release of this record, along with the two week romp with Motorhead should make for all sorts of new opportunities for Black Flag, I think they deserve whatever rewards they find. ESSENTIAL record, SST RECORDS- PO Box 1 Lawndale, CA 90260

LITTLE STEVEN

VOICE OF AMERICA LP- Originally dubbed 'Little Steven and the Disciples of Soul', this E-Streeter and his band has changed a great bit from their first album, 'Men With-out Women'. The tone of his first (f.u) album was restrained and very similar to Springsteen's stuff. (some was recorded live) Van Zandt has let out all stops with this LP, most notably the production and choice of instruments. 'Voice of America' is undoubtedly an album to draw the masses into Steven's urban gypsy psyche, as it makes use of harmonies and synthesizers not unlike those heard on FM radio and MTV. He makes good use of those elements on most songs however, and seems to be coming from the heart. Little Steven has let go in a visual sense as well; the latest video is evidence to that with all their posturing and flash. 'Voice of America' contains many political references which 'Men w/out Women' was all but void of; he handles political topics well, without being so damn specific and preachy, singing rather of basic human freedoms which are being denied. Black mohican bassist Jean Beauvoir used to be with the Plasmatics, but you knew that already. The lyric sheet has a favorite Picasso of mine ('Guernica'), (say-nomore!). EMI

LOVE TRACTOR

TIL THE COWS COME HOME 12"- If you haven't heard of Love Tractor, their new EP is a good way to become familiar. Love Tractor are from Athens, Georgia, and do have a sound similar to R.E.M., but are not clones by any means. 'Neon Lights' starts the EP and is a pleasant start with wonderful folk-rock vocals by guitarist Mike Richmond. This song might be a love song but I am not sure. 'March' follows 'Neon Lights' and is a breezy instrumental with guitar lines fading in and out. After 'March' is 'Cutting Corners', which seems to revolve around a bass line. 'Cutting Corners' brings in images of running through wild flowers and hiding behind trees. 'Greedy Dog' opens the second side and is easily the most accessible track on the EP with dog barks, and demented porky-the-pig refrains. The final cut on the EP is a live version of 'Seventeen Days' which was on their first album. It's not much different than the studio version, except for the addition of the harmonica. This cut ends the EP with a light hearted goodbye. Love Tractor are great on vinyl but lose a spontaneous quality that they have live. I was able to see a fairly recent show, and they were lots of fun but seriously good at the same time. Their covers include 'Disco Inferno' and 'We Are Family' and believe it or not, they bring these to life. If you can't see them live, at least buy this EP, it's good stuff. Review by Tyson Meade:.....

MINOR THREAT

SINGLES 12" EP- Ooh those were the days... remember the first time you heard 'Filler', or 'In My Eyes'? It seems incomprehensible to think of this material as being nostalgic but that's what comes to mind when I listen to it. The EP contains MT's first two 7" records, one on each side, plus has some great photos and a lyric sheet. Minor Threat were the primo thrash group by anyone's standards, and this record is evidence to that.... a historical document man. DISCHORD RECORDS 3819 Beecher st. Washington, DC 20007

HEART ATTACK

SUBLIMINAL SEDUCTION 12"- New York's Heart Attack assault your eardrums with four issue-oriented political songs. Heart Attack's politics are all written as the opinion of an individual, however, and the topics vocalist Jesse Malin sings about (Indian's rights, woman's rights, toxic things, and self control) are about individuals and more relevant than putting down 'bureaucracy', or the voting system in America, etc. So much for my opinion of their words. The music as a whole didn't move me as much as I wanted it to, except for the opening cut, 'Man's World', with its staggering drum pace and greased lightening guitars. The remaining three tunes are uninteresting to me as are Heart Attack's politics in general. But... I hear they rip it up live, and by listening to this I can imagine how; maybe it's the way they recorded it. Maybe I shouldn't have even written this... RATCAGE RECORDS 70 Greenwich Ave. #112 New York, New York 10011

HUSKER DU

ZEN ARCADE DOUBLE LP- Each time I receive a promo record from SST, I get the feeling that that southern California -based organization is on the brink of something really important, but what I'm not sure of. This double album, as well as several other new albums on this label (depth is a large part of the reason), reaches far beyond any of the records I've heard from a jaded punk underground, or the mainstream rock world. Husker Du's resistance to outside influences and other forces has allowed them to create a musical style truly unique. As noted in a promo review, 'Zen Arcade' somehow manages to merge such varied rock genres as psychedelia, thrash, and pop. Catchy, melodic, pop vocals combined with light speed drums and Bob Mould's wall of distortion noise, makes Husker Du's sound refreshing and undecipherable. There's no way I can write an in-depth analysis of this album (as if I ever do), because it would go on for pages; just buy this and draw from it what you will. It is by no means a sell-out, I will mention that, because the thrash cuts at the beginning of side two remain my favorites on Zen Arcade, and the least written about. Bob Mould is a Genius. This record is a colossal achievement SST RECORDS Po BOX one Lawndale, CA 90260 ;;;

VARIOUS ARTISTS

COPULATION LP- If you hadn't already heard, this album contains eighteen songs about cops. Among the better bands are Sado Nation, Government Issue, Mentors, Black Flag, Agression, and Wurm. Most of the other cuts are your basic hardcore "I hate" stuff, but all is produced well. Despite what you might think, not all songs on the LP are anti-police. White Flag goes against the grain as usual with 'Shattered Badge' - "Just like the punks, they're not all the same, what if you called the cops and nobody came?" This record is the third in the 'Sound of Hollywood' series made possible by Doug Moody. Dig it if that's your bag. MYSTIC RECORDS 6277 Selma Hollywood, CA 90028



MINUTEMEN

THE POLITICS OF TIME LP- 'Politics of Time' is a collection of Minutemen oddities, compilation tracks, and unreleased tracks. Much of side one is stuff I already own, either as original single or comp.; it was my first chance to hear 'Party With Me Punker', however, which is a Minutemen classic. Side two has several older cuts, one dates back as far as the 1979 'Reactionaries' days with 'Tony Gets Wasted in Pedro', and has the band playing in an almost formatted pop style- really interesting. Also intriguing are Mike Watt's simple bass and vocals tunes 'Badges', and 'Times'. This album also has its share of poorly recorded jam songs with folks like Spot sitting in with his clarinet; I'd say avoid this disk unless you're familiar with the Minutemen's unique sound, their double LP, Double Nickels on the Dime is out now as well. NEW ALLIANCE RECORDS PO Box 21 San Pedro, CA 90733

MAGIC MOSE & HIS ROYAL ROCKERS

BETWEEN GRIEF AND NOTHING LP- Grief is a good word for it, but nothing is more fitting. No really, M.M. and his boys are all incredible musicians and everything, but their Zappa/Police(?) etc. inspired sound just isn't for me. It might be for you tho, so drop a line to the Arf Arf folks, ARF ARF RECORDS PO Box 954 E. Dennis, MA 02641

12 INCH NOISE CONTINUED.



LOU REED

LIVE IN ITALY LP- About every four or five years, Lou Reed puts out a live album to let you in on where he's at with his live performances. 'Lou Reed Live', 'Rock and Roll Animal', and 'L.R.L. Take No Prisoners', his previous live albums, are representative of the era they were recorded in, but pale when matched with this LP. It was recorded in Verona and Rome, Italy, in September of 1983 and includes many of his most popular songs: 'Sweet Jane', 'Walk on the Wild Side', 'Heroin', you name it, it's on here. Also great renditions of newer stuff like 'Waves of Fear' and 'Martial Law'. Robert Quine's live guitar playing with this strong foursome brings out the Velvet in songs which sound terrible when played otherwise. (especially White Light/White Heat) Lou's voice is wasted by the time he gets to 'Rock n Roll', but he's closing in on heavy forties so we'll give him one... I just heard Lou's hitting the road for his first American tour in a long while so look for him- Quine will be playing guitar on the tour. RCA.....

7 SECONDS

THE CREW LP- I've read in more than one place that when this album finally came out, everyone would be blown away and in awe of Seven Seconds, but my high expectations were hardly met at all. I dunno, for some reason I thought there was more to them than what I hear on this album. Almost every song has the exact same drum beat, no rolls or fills of any complexity, and no leads. Most lyrics are on subjects already covered; i.e. sexism, racism, straight edge, war, unity, etc. I could handle about an EP's worth at the most, but if you're one of them there positive, aware, free thinking individuals, I can't recommend it more. **BETTER YOUTH ORGANIZATION** PO Box 67A64 Los Angeles, CA 90067

BAD POSTURE

BAD POSTURE EP- Bad Posture's fantastic cut on Maximum RocknRoll's compilation a while back forced me to pick this record up immediately, and I wasn't (that) disappointed. Seven foot singer '4-Way' has a really raunchy voice, and the things he says! Gosh! The Big Apple is where Bad Posture hung out for this record, I believe they're back in 'Frisco now- (I saw 4-Way at a show there once, he towers above everybody!) I guess the heroin is hot in NYC, he sings as though he can't get enough of the stuff in 'Time For Smack'. Also thoughtfully included on this 12" is a revamped version of G.D.M.F.-S.O.B. (Max.comp.), with a grand metallic intro that kills people. Side two starts out fine but ends on a real sloppy, sour note with 'Born Sick'. Well whatdya expect from a band that refers to themselves as 'brain free youth'?! **IRRESPONSIBLE RECORDS** 170 East 2nd st. #28 NYC, NY 10009

MARGINAL MAN

IDENTITY LP- Good Record. I can't relate to many of the group's deeply personal lyrics about deeply personal things, but the music is definitely there. Marginal Man make use of their two guitars in more of a pop sense, rather than doubling up the power chords, they have one working the chainsaw sound, and another playing leads. They continue a DC/Dischord tradition of being very tight, able to stop on a dime. Definitely a Dischord product here, almost too much so at times- I'd like to see more variety on this label, probably will in the future. The title cut, 'Identity' as well as 'Marginal Man' are my favorite cuts. DC hardcore fans should pick this up- also watch for M.M. in the future as they could continue to progress and break into the larger music world if they wanted to. **DISCHORD**

NAZ NOMAD & THE NIGHTMARES

GIVE DADDY THE NIGHT CINDY LP- Yeah yeah yeah baby! Although their name isn't anywhere on this record, this is The Damned right down to the scabie. 'Give Daddy the Knife Cindy' is an LP of nothing but covers of classic psychedelic punky stuff from the 60's, and it's a very fun record. If you listen to the Damned's last couple of albums, and note certain songs they've covered in the past (White Rabbit, & Citadel by the Stones), they obviously are heavily influenced by music of the psychedelic era. The LP is mixed rather scantily, as stuff was back then, without any heavy dubbing or bullshit. (it could use some backwards guitar in places...) The packaging is also a gas- the cover looks like something you'd see lippping through record in 1967, wit psycho lettering, swirls, and pics of people dancing extatically at a psychedelic disco-teque. Songs covered include 'I Had Too Much to Dream Last Night', 'Cold Turkey', & 'Kicks'. Highly recommended if you can find it. **BIG BEAT**

EFFIGIES

FOREVER GROUNDED LP- I expected this, the Effigies first full length album, to be musically/technically beyond their previous records, but not this far beyond. I've never seen the Effigies live, or communicated in any way with the band, so I know nothing of their motives, but 'Forever Grounded' sounds as though they moved into the dance-beat, numsc stuff too soon. The wailing, distorted guitars just don't work on a few songs for some reason, vocalist John Kedzy's usually strong vocals are flat and repetitive at times. On the majority of the songs, Kedzy sings well, don't get me wrong; his delivery could merely use some variety. His lyrics shine, however, and are the only thing really worth raving about on this record- he gets his ideas across clearly and concisely, but uses wordplay and poetic effects excellently. I'd like to see the Effigies live before totally rejecting their new sound (they'd probably blow my eardrums to bits), but I like their old stuff better. **ENIGMA**



RED HOT CHILI PEPPERS

RED HOT CHILE PEPPERS LP- I'm not your avid funk and rap fan, shit I hate funk for the most part... but whoa! The Red Hot Chile Peppers are a white rap/funk outfit from SoCal who believe in playing funk loud and earthy, with a bass so heavy and fast that it's a whole new ball game. Producer Andy Gill from Gang of Four has somehow managed to waste one of The Pepper's most important assets, however, their live rawness. Many cuts on this LP are overproduced and sound weak unless played at top volume. I saw the Chile Peppers on IRS' 'Cutting Edge' show, and they're like, these crazy idiots who are constantly rapping, joking and being idiots. They showed them in the studio, and the bass and drums and vocals were much louder and thumper than on this record. Gary Panter's art on the cover does more to capture the Pepper's craziness than does Gill's production. Only a few tracks do the group justice, but this is a fun record regardless. **ENIGMA/EMI**

NEGATIVE APPROACH

TIED DOWN LP- Really Solid record, I wish it was longer. Corey Rusk of the Necros used production similar to this on their 'Conquest For Death' LP, but this is heavier. Singer John Brannon looks huge, and belts out throat-y thrusts of vocals better than anyone. Rob McCulloch's guitars are heavy too, shades of Minor Threat, with speedy, stop-start bursts. Tight drums and bass complete the slate. Negative Approach have a totally different line-up since this record, I believe vocalist John is the original member. 'Tied Down' is another fine record from Ohio's Touch & Go, a great label up to now, with chances of becoming an even greater label in the future. **TOUCH & GO RECORDS**- PO Box 716 Maumee, OH 43537



TESCO VEE

DUTCH HERCULES 12" EP- Yeah. Definitely yeah. This one guy I know has this really powerful car stereo with a 100 watt amp & great speakers; well, I made an equalized tape of this 12" on a metal TK cassette, and we plugged it in and drove real fast one night, and it was like a religious experience. Unbelievable guitar punch and splashing, smashing cymbals, heavy metal leads crisp and clean, topped with Tesco's meatvocals which have as much soul as James Brown. So what have the Minor Threat kids been up to since that band's demise? I'd say practicing alot, as the guitar work on the first side of this record is fucking phenomenal. 'Lesbian Death Dirge' ('blinded by your hatred for the men of the world, bloated whales in flannel shirts') opens the side with power punk splendor. Next a reworked 'Blow Me Jah', titled 'God's Bullies' grind out the jams and makes mincemeat of Jerry Falwell and Oral Roberts (what do you call 2 gay Bobs?); followed by 'Wine Wenches and Wheels' which makes mincemeat of about any heavy metal I've heard. Rather than disguise metal as 'punk metal' or whatever, Tesco and the Meatkrew play it straight and pure, with that drum beat we all know and love, plus authentic stupid heavy metal lyrics. Of course Tesco couldn't be satisfied with only covering punk and metal in these times of supposed open-mindedness- he thankfully includes a Sly Stone go-go number, 'Dance to the Music', plus an honest to god ten minute rap number, 'Crapper's Delight', complete w/ synthesizers and several drummers going at once. If you can't loosen up and dig this record, well that's your problem....the next one's bound to be even better. **TOUCH & GO RECORDS** PO Box 716 Maumee, OH 43537

NIG HEIST

IF YOU LOVE ME, SNORT MY LOAD- Words cannot come close to describing this disturbing record. You have to own it, feel the brown-paper-bag texture of the cover, look at all the filthy pictures, and listen to all the childish, sexual jams. It also helps if you have met and experienced the Mugger mysto. It has about 8 songs on it, covering topics from blowjobs to....well more blowjobs actually. The labels on the disk itself have graphic and sickly sexual drawings on them, and you should see where the holes are! What possible value can such a record have, asks you? The answer to that can be found in the bone-crushing metallic composition which serve as a backdrop to Mugger's incessant perverted jiving. Also there's a cover of the Velvet Underground's 'Here She Comes Now', that is musically note for note with the original, and then some. I dunno, Nig Heist records tend to have a certain 'illegal' feel to them; this intrigues me. Should I be listening to this? Will I be arrested if caught with this? What if my parents found this? How to explain? **THERNIDOR RECORDS** 912 Bancroft way Berkeley, CA 94710



CONAN AIN'T SHIT!

Vynn Blanchard · Chris KBSEL © 1984

publications

Underground publications, as well as mags that have been lucky enough to surface, are practically the only source of info and data concerning unknown bands, artists, etc. There are so many independent mags in the United States and abroad that it would be impossible to keep up with all of them. What's fun is to seek out mags (thru reviews, ads) that cover specific interests of yours, and indulge in them. Rolling Stone and any other big time magazine will never cover anything that isn't hip or acceptable to their conditioned audience- that's why you must look elsewhere to satisfy your pangs for subversive or unexposed information. These are some of the independent mags I've received lately- if I got your mag six months or a year ago and its not in here, send a new one and it will be next time. Until then.....

TRULY NEEDEY- Issue 8 of this East Coast magazine has many improvements over their earlier issue, most importantly it's folded over newsprint stapled at the spine, and not a massive pile of paper stapled on the side which would never stay together. They've also added typesetting and easier to follow layout. The contents? Truly Needy cover a spectrum of music, centering on more underground stuff, as well as sports, comics, fanzines, and so many record reviews that you couldn't possibly digest all of it in one sitting. To me this mag makes mincemeat of mags like Maximum Rocknroll, as they focus almost entirely on the music being made out there, not the political issues raised by the music. A very informative and life-enriching publication, get it if you don't already. \$1.50 PO Box 2771 Rockville, MD 20852 -----



REAL FUN- This magazine could become very important. They print 20,000 copies of each issue and its chock full of comics, fantastic graphics and layout, advertisements, and interesting articles. Its also free at stores. If you're looking for a good first source of addresses on underground artists, bands, and stores/distributors that carry such madness, you owe it to yourself to check one out- issues 3 and 4 should be out by the time you read this. \$1.00 pp. PO Box 15243 Philadelph. PA 19125-----

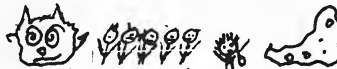
THRASHER- I don't skateboard, but I find myself constantly surrounded by folks who do, so at least I can dig where all this is coming from. Thrasher is the skateboard magazine nowadays, and each issue is a step up from the last; better photos, more color, more happening stuff. Hell I'd buy the mutha just to look at the skate pics, but there's Pus-colum, Notes from Underground, & lots more to entertain my eyes. \$1.50 pp PO Box 24592 San Francisco, CA 94124 -----

ITCHY SCALY COMIX- A collection of comix drawn by Brad Johnson (see elsewhere in mag), which usually start off like they're going somewhere, and end up concluding so anticlimactically, it makes one wonder what the strip's purpose is in the first place. I think it's a fucking classic book. Lots of underground artists use anti-climactic, trivial dialogue to end their stories, but most are doing so as an effort to be hip, whereas Johnson's drawings look like they were done by an eleven year old, and are so bizarre they captivate me. Get one for your coffee table immediately from: Brad Johnson Skyway Hotel-Romm 10 438 Broadway St. S.F., CA or write to Chris Duffey 923 Warrington Rd. Deerfield, IL 60015 -----

ANTI-SOCIAL JR.- This smaller mag is the offspring of ANTI-SOCIAL (Sr.) COMIX, and has strip alot like those in ICONOCLAST COMIX + many contributing artists and more. 1270 W. Ardmore Chicago. IL 60660 -----

ICONOCLAST COMIX 2 & 3- Dubbed 'Depravity for the Masses', this folded-in-half mag is full of stories written and drawn by Bob Calkin and Joey Ballard. Issue 2 showed some but little progression from their first issue, but issue 3 sees these guys really improving their artistic licks- the third issue's opening strip (Felonious Funnies #3) is a knockout. Send a buck- Deviant Pubs. 111 S. Colonial Ave. Richmond, VA. 23221 -----

THRILLSEEKER- In the tradition of DC counterparts Truly Needy, Thrillseeker covers lots of different music (mostly rock tho), and overloads the reader with type. New one has Marginal Man, Motorhead, Minutemen, D.O.A., + miles more. Yet another great mag to add to your list. \$2.00 pp 12009 Maycheck Ln. Bowie, MD 20715 -----



FLIPSIDE- Ahhh Flipside. Even after 42 issues, Al and Hud have managed to keep this magazine low key and unpretentious. Every new one promises to be jam packed with about the best interviews you'll ever read, + Al's great photos. #42 has lots of interviews with new SoCal bands, and non-band interviews with Mystic Records folks and Gary 'Golden Voice' Tovar; #43 should be out soon, as well as another video fanzine and the first Flipside compilation LP. \$1.50 pp. PO Box 363 Whittier CA 90608 -----

SLAM- It's 18 Slams later, and editor Vince Rancid surely has more to come. Slam #18 has lots of new artists' contributions, including a centerfold piece by someone named Trujillo that is excellent- also the usual Rancid features on issues like vandalism and vegetarianism + lots of flaming & dripping eye balls! 357 E. Holt rd. Williamston, MI 48895 -----

BREAK-A-PLAIX #5- Ingenius mini-mag from ??? I got it in the mail but there's no return address on the envelope or in the book so.... Has lots of stolen photos, chinese pornography and one sentence reviews- will be big one day -----

GLORY DAZE #1- A pamphlet sized Bruce Springsteen news/opinion letter which is pretty informative if you're into Bruce. Has some addresses and phone #s which might interest Springsteen fans. REALITIES LIBRARY 2745 Monterey HWY #76 San Jose, CA 95111 -----

BAD MEAT- The world as seen through the eyes of beatnik Mark Tyler (AKA Brudder Love)- new ish has the Sloot's usual offering of hateful prose as well as show reviews, record reviews, and Bruh' Love's bizarre cut out art. Send stamps. his new address is unavailable at this moment, write to the Blatch adress & I'll be sure he gets any letters. -



TESTICLE HEAD KING SIZE- From the shattered and blood-splattered pen of Lee Ellington comes this collection of Testi-Head tales. Testi doesn't go anywhere without his trusty McCulloch chain saw, and always ends up chopping the bodies of everyone we love to hate: cowboys, faggots, head-bangers, you name it. This mag is layed out just like a real comic book and it's about \$1.50 postpaid. 10353 S.D. Miss. rd. #139 San Diego, CA 92108 -----

THE OFFENSE NEWSLETTER- A very intelligently written and steady newsletter. Editor Tim has cranked out over 40 of these little buggers and they're always about as topical and current as they come- #44 has some good sent in write-ups on Black Flag along with the usual live and record reviews. PO Box 12614 Columbus, Ohio 43212 -----

RED ALERT- The issue (#6) I have is pretty dated, but it's still worth mentioning as it's one of the few heavy metal fanzines I've seen. Features Twisted Sister, Rose Tattoo, Virgin Steele, + reviews and ads for lesser known metal stuff- Free. 630 E. Woodlawn Hastings, MI 49058 -----

FLALET CRESCENDO- Weird orange newsletter preaching Christianity, lovingkindness, hitch-hiking, nuclear disarmament, etc. How I got one I'll never know. Free from Box 11051 Eugene, Oregon 97440-----



SPASTIC CULTURE- A skillfully put-together West Coast fanzine. First issue has Clash, Peter Tosh, Christian Death, Hunter Thompson, Fang, and E.L.F. write-ups, + superb comics and graphics. Highly recommended. \$1.00 Box 1243 2000 Center street Berkeley, CA 94704----

ILLITERATE COMIX #2- Second installment of fear and gangland hardcore activity from Rusty Short, skull artiste' extraordinaire' & lead vocalist for Brown 25. The second issue of Illiterate Comix has larger format + lots more sent in stuff by the likes of D. Worden, Lee Ellington + others. \$1.50 pp 2424 E. 7th st. Tulsa, OK 74104 -----

TERMINAL- Although past issues of this magazine have been intersting (to me), the newer ones are kinda dry (to me), I'm not that interested in X, Adrian Belew, John Waters, and Caberet Voltaire, but you might be. Box 2165 Philadelphia, PA 19103 -----

WAX IN YOUR EARS- Newsletter for radio station WRFR from New Jersey; comics, record & show reviews, not much really. Box 441 Mahwah, NJ 07430 -----

RAW #5- Undoubtedly the finest graphix magazine going nowadays to the best of my knowledge. Editors/publishers Mouly and Spiegelman put only two of these oversized mags out a year, but the wealth of talent and time taken for each issue surely shows. The printing quality of RAW is outstanding and inventive. Issue 5 has strips and artwork from all over the world, and the forth installment of Spiegelman's MAUS, a projected 250 page work on World War II Jews, as seen through the eyes of mice characters, included as a separate insert. Although six dollars is a hefty sum to obtain this through the mail, it's worth the price if your appreciate imaginative stories and fantastic graphic art. RAW BOOKS AND GRAPHICS 27 Greene st. NYC, NY 10013 ----

MATTER- Ultra-pro printing makes MATTER stand out like a sore thumb amid the hoards of mags with sloppy, thrown-down layout. Their ninth issue has very good articles on Husker Du, Meat Puppets, Dream Synd., David Byrne, No Trend, & others. Also intelligent, multi-opinioned record reviews- Steve Albini's choice words on the Smiths LP are beautifully put. Recommended. \$1.50 624 Davis st. Evanston, IL 60201 -----

OF 'V' Issue- Another professional looking magazine covering only independent music and noises. Features in the 'V' issue include everything from Velvet Underground to Void to Eddie 'Cleanhead' Vinson, + a million record reviews, a zillion tape reviews, publications, radio, sources, and tons more. Only for the open minded music listener. LOST MUSIC NETWORK PO Box 2391 Olympia, WA 98507 -----

7 INCH NOISE



JIHAD

BAD TIMING/ LABYRINTH- Jihad are a band from Hoboken, N.J. and this is their first record. Members include Rob Kennedy, Greg O'Gara, and Dave Findley from the Chumps, a 1977-era, DC punk band (their tape is reviewed elsewhere), whose existence has slipped by me 'til now. Jihad have abandon the saxophone and grundginess, which made the Chumps sound so different, for a freer, more atmospheric sound which I find pleasant. 'Bad Timing' is a country & western tinged pop ditty with good instrumentation and a skipping drum beat; 'Labyrinth' is slower and more fluid, with abstract lyrics and again, excellent instrumentation and production- I like both songs alot. Jihad logo and the packaging is heavily Middle Eastern for some reason, I like that too because it's original. Write to Rob Kennedy for the Jihad single and the Chumps' tape: 323 Grand st. Apt. 2R Hoboken, NJ 07030

THE DAMNED

THANKS FOR THE NIGHT/ NASTY- I love the Damned, I always have and probably always will. Of all the first generation English punk bands to emerge from the 1976-77 explosion, the Damned are the only ones to stay together (in one form or another), and refuse to succumb to the American market. Billy Idol, Johnny Rotten, the Clash, the Buzzcocks, the Jam, etc., are gone forever, whoosh! Popularity in America. With the talent the Damned possess, selling out would be as easy as looking the MTV part, and doing it. But no; even after last year's best LP, 'Strawberries', and the most accessible Damned yet, the band seems unwilling to take the next step into American stardom. 'Thanks For the Night', the latest in a huge string of 7" records, sees the Damned using meatier, punkier guitars than on the Strawberries album. Musically the song is pure punk, with a bashing repetitive drum beat, and pulse bass. Add Dave Vanian's beyond-Morrison smoothness and there it is- the sound that has captured me for so long, unperverted and intact. A new album should be out one of these days; the Damned are in total control of their material, as they've started their own record company- Damned Records of course.

THE DICKS

PEACE? EP- Nothing on this EP even comes close to the grungy greatness of the Dicks SST LP- the band pushes their 'radical' politics a bit too far for my tastes. The back cover has a quote by Mao that goes "The enemy will not perish of himself..." I wonder if the Dicks really think their enemies (the U.S. government, apolitical people, and war, judging by these three songs) will perish or even change slightly because of their efforts to combat them. It's almost a pity that the Dicks try and come across as political revolutionaries with their vinyl; I saw and talked with them when they played in Norman, and they didn't seem the Communist politico type at all. Gary was pouring down the suds and making lots of jokes while the band played a variety of fun, loud musical styles. When Gary would make a political observation in between songs, it seemed out of place with the music and almost funny to me, as the crowd of no more than forty would probably forget the entire night the following morning, after their hangovers subsided. Viva revolution!! Excuse me while I pass wind. R RADICAL RECORDS

"FROM THE CAR, TO THE BAR,
WHY DON'T YOU POUR IT IN A JAR,
AND PUT A LABEL ON IT,
THEN SEND IT OFF
TO THE LOST AND FOUND"
-VAN MORRISON-

GAY COWBOYS IN BONDAGE

OWEN MARSHMALLOW STRIKES AGAIN EP- This EP represents the second monumental release from Suburban Relapse mag's own 'Sublapse' label. The first was the Morbid Opera EP of about a year ago. G.C.I.B. are a band obviously born out of high school craziness, as the tone of this platter is overwhelmingly silly. Many Descendents overtones here; singer's name is Milo, and song subjects include food items. (balony and kool-aid this go 'round) The music is also slightly Descendents influenced. Garage pop? Hardcore pop? What the hell is this stuff anyway? Whatever it be, it's great fun to listen to, but- the high school humor is a bit too much in the long run, but- it remains a more honest approach than being hateful. Let's just say I can relate, 'cause I used to drink lots of kool-aid after work just like Milo. SUBLAPSE- Po Box 610906 N. Miami, FL 33261



N.O.T.A.

MOSCOW EP- None of the Above have been together for what seems like ages, and they are finally (July '84) getting some vinyl out. At last the rest of the world will be exposed, or at least able to attain music by this great band. This EP is their first to be released, followed by the 'Toy Soldiers' EP which will be on Rabid Cat Records. The neo-classic live tape which came out a couple years ago is now no longer available. N.O.T.A. are handling the releases of their material the way I wish more bands would, in other words, gradually. They have had enough good songs to record an album for a long time, but chose rather to go with the two seven inch records. By the time, and if an album does come out, it should be a killer. The Moscow EP opens with 'Taking Away Your Rights', one of their newer songs; and then the title cut, 'Moscow' (Disco slightly turned down for this more tuneful track). The b-side features 'This Country', and 'The Enemy'. The fact that N.O.T.A. are on the Maximum RocknRoll 1984 compilation, coupled with the lyrical content of these songs, may give outsiders the impression that N.O.T.A. are an overtly political band, but it ain't really that way. The only real shortcoming I can hear on this disk is the mixing- Russel Love's Brit-trash guitar licks come in loud and clear, but Jeff's voice is hardly audible; too bad, 'cause Jeff Klein's sings very passionately and well. (It was recorded in a basement, but the next one was done in a studio and promises to be lots better) Being that N.O.T.A. are classy and low key kinda guys, they would never admit to it, but they are the glue that hold what's left of the OK scene together- never assuming authority in any way, despite their dominance. I have to give them credit for staying together for so long, I had my doubts whether anyone outside of dredge Middle America would ever see them. The end of the summer will see N.O.T.A. make their first tour of the West- you shouldn't miss them if they come near, as they are a stunning live band. Buy this EP too, it topples much of the competition. UNCLEAN RECORDS Box 725 Sand Springs, OK 74063

OFFENDERS

I HATE MYSELF/ BAD TIMES- Whoa... sit down and maintain time- 'I Hate Myself' absolutely bounds off the turntable from the first few seconds to the final power chord. Guitarist Tony has brought the lightening licks of his instruments way up front for this single, a vast improvement over the sameness of their 'We Must Rebel' LP. I can't relate to the song from a lyrical standpoint tho, as I'm not a junkie and I don't hate myself to the point of singing about it. Vocalist J.J. is a real cool guy and a good yeller, however, and I dig the shit out of the odd 'presense' (condition?) which comes over him when the band plays live. The b-side 'Bad Times' is slower and, to me, disposable; but 'I Hate Myself' alone is easily worth getting this for. Rabid Cat Records used to be Frodo Records, but the Tolkien corporation threatened to sue them- hopefully no big wig author has used a rabid cat as a character in a novel, 'cause they'll probably sue as well. RABID CAT RECORDS- Box 49263 Austin, TX 78765

N.O.T.A.

TOY SOLDIERS EP- More great stuff from one of Oklahoma's only claims to fame, None Of The Above. The 'Toy Soldiers' EP is their second 7" release in the past six months, and is a certain step-up from the 'Moscow' record. The packaging is much sharper with some heavy pointilism skulls by Rusty Short, while the production is near perfect. Jeff's vocals have never sounded more aggressive and Russel's guitars have never sounded meaner. (except maybe on 'Moscow') Also a good selection of 5 songs from N.O.T.A.'s vast list- The title track is tuned down and reminds me of some British stuff I've heard, as did the title track of the last one. I'm a biased mutha fuck when it comes to N.O.T.A., but the truth is this record should appeal universally to anyone out there in punk rock America- this is as good a thrash disk as you'll find, trust me. RABID CAT

MASSACRE GUYS/ RED TIDE

BEHIND THE EIGHT BALL/ KELP and SALAL EPs- Both of these new TOXIC SHOCK seven inchers come from bands who live in areas not usually associated with hardcore, or music of any kind, for that matter. MASSACRE GUYS are from the Mormon wasteland of Salt Lake City, Utah, and RED TIDE are from Canada. (I take that last comment back, Canada did give us Rush and Loverboy) Both groups show efforts to make their sound different- hard and fast yes, but still different. Massacre Guys' '8 Ball' starts with a thrilling instrumental intro which sounds kinda like J.F.A., then bursts into the speedy stuff. Guitarist J.D. Slaughter's lyrics are all well-written and Jamie Shuman's vocals are pretty good- the only trouble I have with this is the mixing- Jamie's vocals are pushed way too far up front, and drown out the music at times; this sucks because the music behind the voice is really good. The same can be said for the Red Tide EP as far as the mixing goes, but they did a little better job. Their musical style is obviously influenced by fellow kanucks D.O.A., but I like Red Tide better as they are rawer and meatier at this stage. They use a variety of metallic guitar sounds, from GBH-like grunge riffs, to riffs that sound something like Iron Maid -en might do. I like both of these bands and hope to hear improved vinyl from them in the future. TOXIC SHOCK seems to be on top of things with their continuous record releases, write them immediately at: Box 242 Pomona, CA 91769

NOT FOR SALE

A FEW DOLLARS MORE 3 SONG EP- Rabid Cat records are a superb new Texas label, judging by their first three releases- The Offenders 'I Hate Myself', N.O.T.A.'s 'Soldiers', and this record by NOT FOR SALE (but it is for sale!). All three of these disks are produced and recorded excellently, which, combined with the fact that the bands themselves are great, makes for some very entertaining music. Not For Sale have a definite southern influence to their sound; it's very difficult to describe, but I know I like it. The three songs on this record, 'Hate', 'Too Late To Worry', and 'War Economy' are tight as hell and played with strange, country-punk soul. If you're not hip to Rabid Cat & these fine bands, you should be, they do the indi record thang far better than most. Po Box 49263 Austin, TX 78765

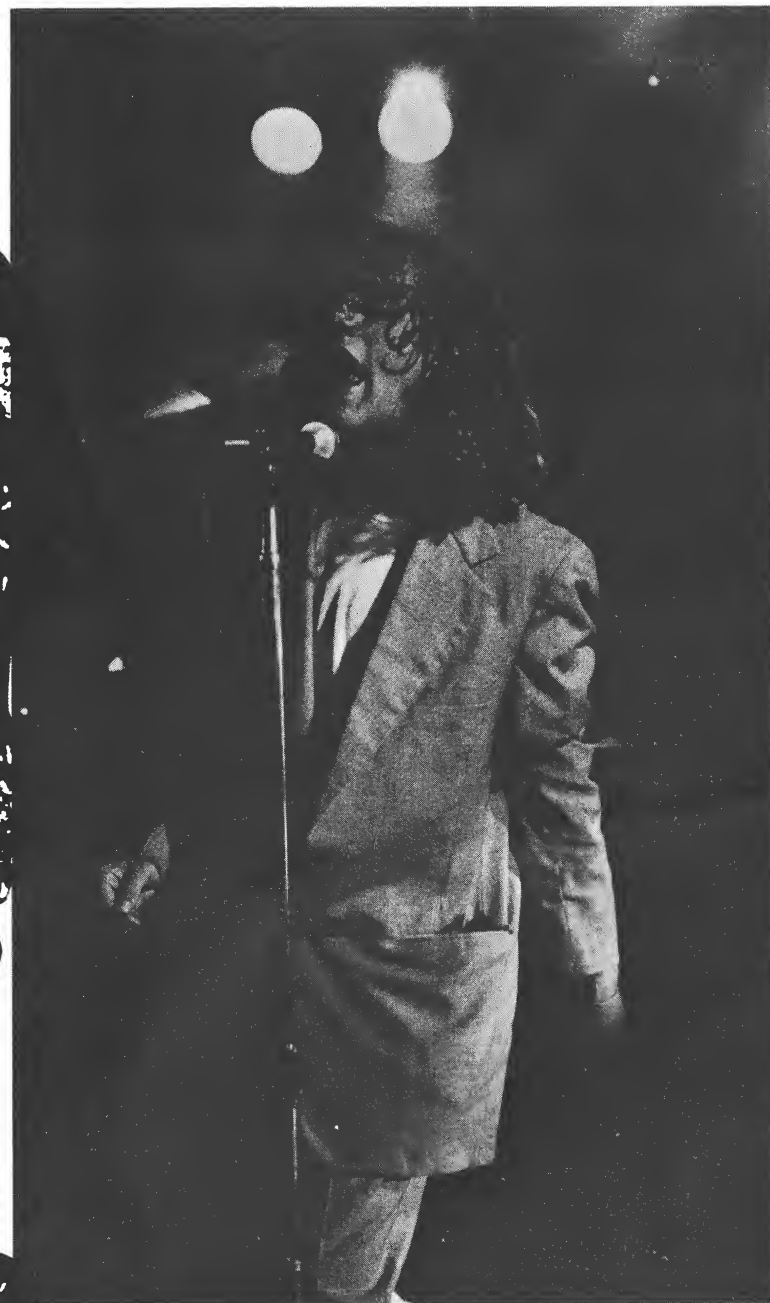
I had 2 more reviews which I was unable to cram on this page; one was Husker Du's '8 Miles High' which is colossal, the other was of 'Slaughterhouse Four' which I threw away quickly.....

NOISE ON FILM

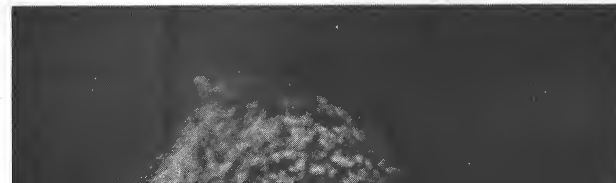
• PHOTOGRAPHS BY MIKE MITCHELL, EXCEPT WHERE NOTED •

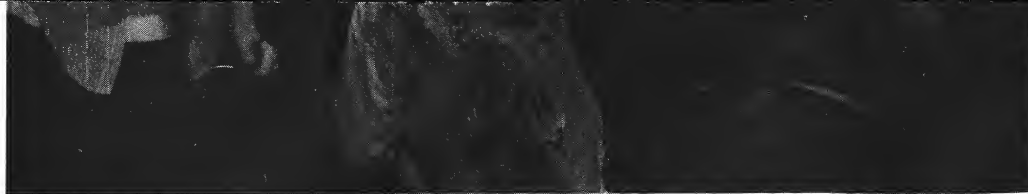


△ CHARLIE HANER OF U.K. SUBS—
FORTY AND STILL BELTING IT OUT—
BACKSTAGE AT OLD BOWERY.



△ MICHAEL STIPE OF R.E.M. AT NEW BOWERY— BEST LIVE
SHOW I'VE SEEN THIS YEAR



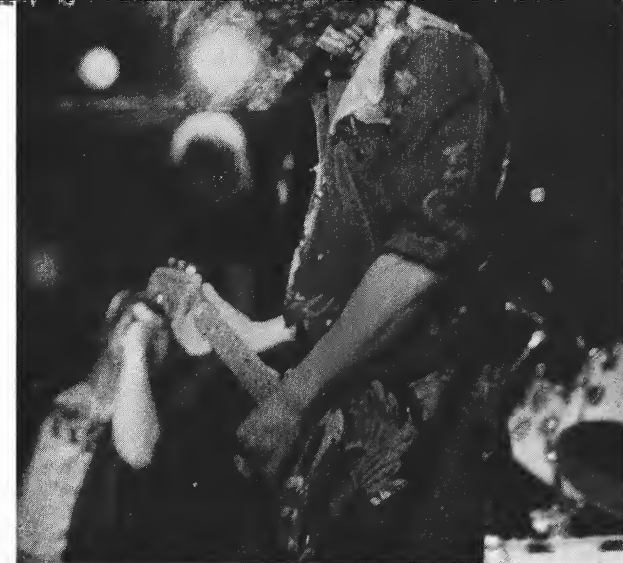


GUITARIST
MONTY HUMPHRY
OF HEAVY METAL
MONSTERS,
OLIVER MAGNUM

PHOTO BY RICHARD G.



△ DIET OF WORMS AT THE AMERICAN LEG.,
BEFORE THEIR TRAGIC DEMISE...

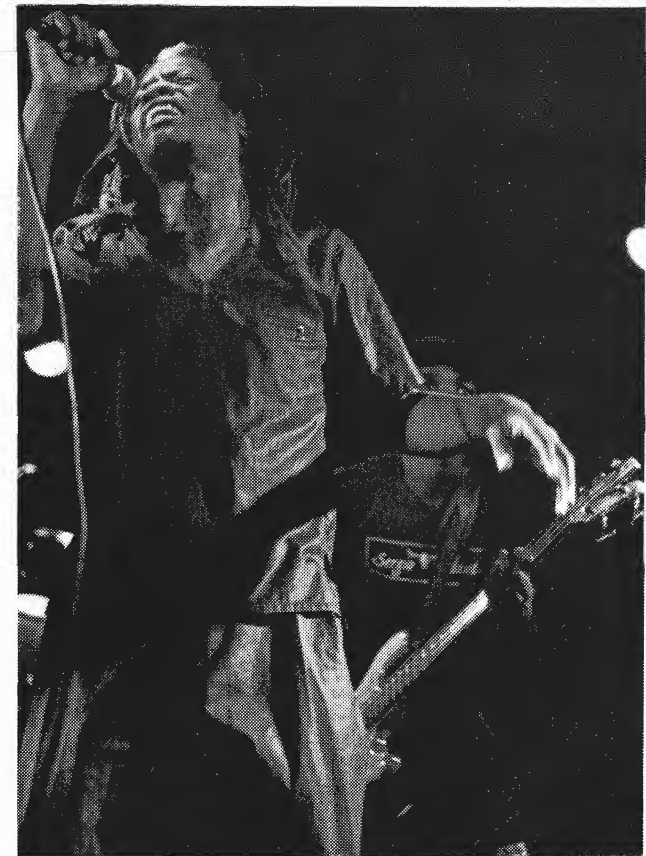


△ FRET-WIZARD WAYNE COYNE OF FLAMING LIPS
AT THE OLD BOWERY...

△ VOCALIST KURT OF SPEED/BOGAINE FREAKS D.R.I.
AT NORMAN AMERICAN LEGION.



△ HENRY AND GREG OF BLACK FLAG AT CLEVELAND COUNTY
FAIRGROUNDS.



△ MUTABARUKA AT TANGO'S NIGHTCLUB IN DALLAS.
PHOTO BY CLARK WALKER

△ RUSTY AND TODD OF BROWN 25.
PHOTO BY TERRY

Wild night in October- Members of TSOL and, you guessed it, Black Oak Arkansas (this is all true!), backstage at the Bowery. Left to right: TSOL drummer Mitch, TSOL singer Joe, legendary singer of Black Oak Arkansas Jim Dandy, media whore Jim Blanchard, Rick (w/ guitar), also of Black Oak, roadie (Chris?), and TSOL guitarist Ron.

PHOTO (MORE NEXT PSH) - MIKE MITCHELL

"INTERVIEW" by JIM BLANCHARD



Jymm- First what's everyone's names and instruments-

Mitch- I'm Mitch, I play drums

Joe- I'm Joe, I sing and play guitar

Ron- Ron plays guitar

Mitch- and Mike Roche plays bass

Jymm- what about ages, you guys look older than most bands...

Joe- I think the drugs make us look old... I'm 23

Mitch- 24, 23, and 21

Jymm- What changes are there on the new LP, like, musical or lyrical, compared to the TSOL of old, with Jack and whatever other old members...

Joe- Wanna go on that Ron?

Ron- I didn't hear...

Mitch- well there's obvious differences in the music, we don't have the keyboards anymore... me and Joe are new.

Joe- the music has turned back to more like the first record, as opposed to the 'Beneath the Shadows' LP... it's harder, more guitar oriented stuff... rawer than even 'Dance With Me', I think...

Jymm- do you plan on doing more stuff in that 'horror rock' mode in the future?

Mitch- yeah, yeah, uhhh...

Joe- yeah, I think we'll do some more of that stuff, we're still intrigued by that kind of thing...

Jymm- what is Jack doing now musically anyway?

Mitch- He has a synthesizer band in L.A. called Cathedral of Tears, (laughter from Ron, Mike & roadies) not to make fun of it or anything, I think they have a 6 song EP out...

Jymm- do you like it?

Mitch- I don't particularly like it, no.

Roadie- It's got a pretty picture on the cover!

Mitch- but he's doing his own bag, ya know, he's doing what he wants to... no hard feelings Jack babe...

Jymm- Do you think your music and live approach is totally honest?

Joe- to us it is... we try to be, I mean we believe in what we're saying, we hope other people do.. if they can get anything out of it that's great, but...

Jymm- What current American bands do you like?

Joe- X

Ron- I like hard rock mostly...

Mitch- I like the new Ramones album, 'Marginal Man'...

Joe- I like AC/DC... I like alot of the 'death rock' bands too, the L.A. ones...

Jymm- What about that death stuff from the U.K.?

Joe- You mean like Bauhaus?

Jymm- Yeah, that sex bunch death rock shit...

Mitch- Nah... that's pretty shit, we opened for the Sex Gang Children in L.A., and I really didn't like them very much...

Roadie- LOVE CAVAL! They rule... put that in big letters...

Jymm- Do you see more California hardcore bands trying to clean up their act in order to get more money and attention?

Joe- yeah, I see alot of them trying it, jumping on the bandwagon, ya know, with that kind of attitude, but it doesn't work 'cause the people know when they're being bullshitted by now. As far as Suicidal Tendencies goes, they do their own trip you know, tht's just them, but people do jump on that kind of attitude.

Jymm- TSOL are notorious skaters and surfers, what's that about-
Mitch- everybody does, everybody skates...

John W.- what about surf?

Joe- Yeah we surf.. us and Roche surf's too, three of us surf...

Jymm- Did you get into the athletic kind of stuff before music, or-
Ron- oh yeah, it's like our life... I've surfed since I was 8 years old...(seven people talk at once about surfing skills)

Jymm- your new record label, Enigma, are you guys satisfied with the way that's going?

Mitch- Yeah, to an extent... I think they could do better, ya know, we'll probably never be satisfied, I think they can push us better. We have a five song EP that will be on the same label in about two weeks.

Jymm- What's the relationship between Enigma and EMI all about?

Mitch- Well, the deal with EMI is like, EMI allowed Enigma to pick six bands, and EMI would work in coordination with them, so only those six acts are getting distribution and promotional help from EMI. They're working right now for the same type of deal with other big labels, like maybe RCA or something... so maybe one of our future records will be with a set-up like that, also we just had two songs picked up for a movie by CBS... it's channel three where we live, I don't know what it is here, but they picked two songs off the Change Today album...

Jymm- Does the name, True Sounds of Liberty, even though you were gonna drop it when Jack left, mean anything serious with what you're doing?

Ron- yeah...

Joe- oh yeah...

Ron- with everything we do...

Joe- They had the name before me and Mitch were in the band, and we started playing together and decided to keep it... we did debate whether to change it or not, but why let it go... they were the starters of the band, before Jack got in it.

Manager- There's been one form of TSOL or another for the past four or five years, there's been so many membership changes that this new lineup is only a part of the big thing...

Mitch- This lineup should be together for a while though, we've been stuck in a van together for like a whole year straight, and we still talk to each other.

Jymm- What do you listen to on the road?

Mike- Stones...

Joe- AC/DC! Lots of reggae, it's good cruising music... ZZ Top, we also listen to alot of thrash stuff from all our friend's bands. We like to play all different kinds of music too ya know, we got some reggae and country & western songs we do now.

Jymm- How do you feel about politics and music?

Joe- If it pops up ya know, most of the things we think about aren't really political...some songs on the new album are kinda political but not directly- Like 'American Zone' is a song about the kids who died in Beirut...

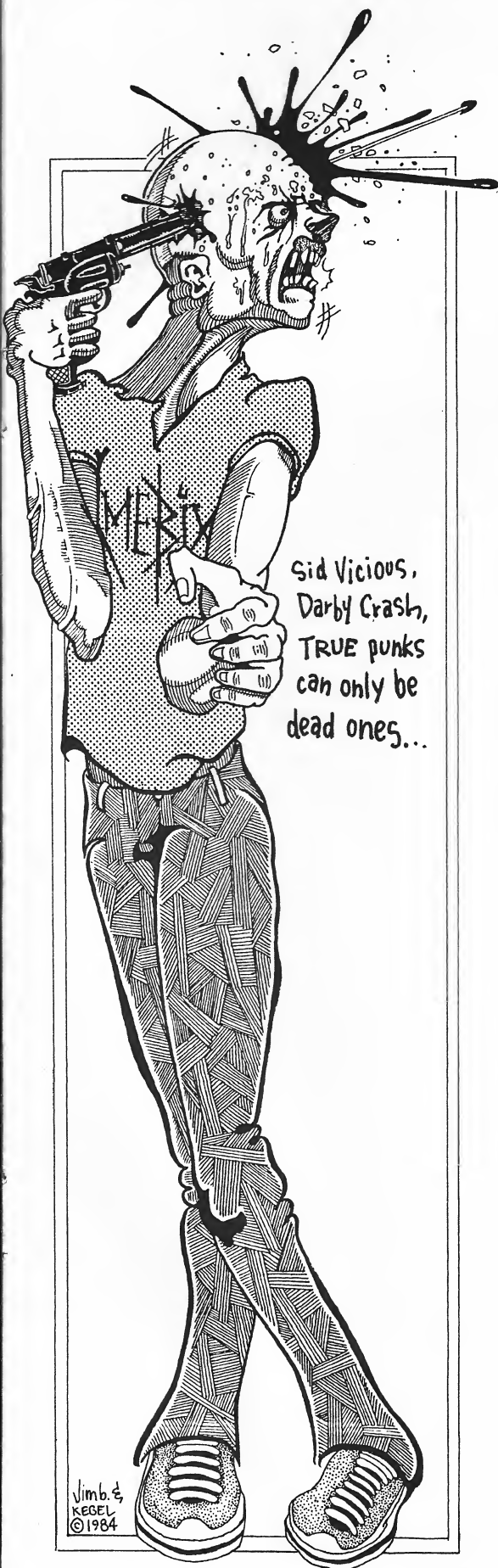
Mitch- But we like America, we're a pro-American group you might say.

Joe- We think it could be changed, but hell we're an American band (hooooo!!!!), and we like American music and there's really no way to get around it.

-----fin.-----

YET
MORE!

12" NOISE



Sid Vicious,
Darby Crash,
TRUE punks
can only be
dead ones...

Jim &
Kegel
©1984

LOU REED / BRUCE SPRINGSTEEN

NEW SENSATIONS / BORN IN THE U.S.A.— I picked up both these albums the same day, and noticed immediately some heavy similarities between Reed and Springsteen. By listening to these two records, along with the last two albums by these easterners, it is apparent that they felt the same general vibrations from the record industry and their audiences. Reed's last two studio records, 'Legendary Hearts', and 'The Blue Mask' are extremely stark, with a straight four-piece and no detectable overdubbing. Bruce Springsteen's last two albums, 'Nebraska', and 'The River', are recorded much the same way— honest, straightforward country/rock-n-roll kinda stuff, without the techno effects others use. Well now it's 1984 and both of these men are dancing like fools on their new videos. Ah videos. The very savior and cancer of the organized music biz. I was thinking the other day about how MTV bands (most of them) have become increasingly flash and visually-minded bands, while the music becomes less and less a factor. MTV, or Music Television, should be renamed TVM, or Television Music, as their priorities have been totally turned around, and the television aspects now dominate what's left of the music. Off track yes, but there it is. Anyway, Reed and Springsteen I guess feel they'll be forgotten old men if they make an effort to keep up with the new generation of mega-visual slag like Duran Duran, The Thompson Twins, and Van Halen. Who gives a fuck right? I think the Velvet Underground's stuff is eternal, and Lou Reed's solo career has been so wild and ever-changing that I'd probably accept anything he turned out. New Sensations is great to me. It represents his first balls-out pop record in a while now, and it blows that whole MTV drum-heavy brigade of faggots away, beats them at their own game. Included on New Sensations are Lou's sentiments on Nuclear war (I would not run from the holocaust, I would not run from the bomb, I'd welcome the chance to meet my maker and fly into the sun), as well as crybabies and yuppies/politicos (It's easy enough to tell what is wrong, but that's not what I wanna hear all night long, some people are like human tuinals") Haw! Seriously though, Lou Reed and his band use that modern, snare-drum-heavy sound very tastefully, and this is a great record for Reed fans as well as anyone else.

Springsteen's 'Born in the U.S.A.' doesn't fare as well with me— some of the songs are great, some are just good, but many ('Dancing in the Dark' & 'Cover Me') are treading on ground better left to J. Cougar Mellen-camp, Huey Lewis and those utha muthas. This record leaves me with the same feeling Clash's Combat Rock did. Oh well, sell-out shit (I couldn't think of better words) always leaves room for comebacks. COLUMBIA + RCA

I also recently picked up Lou Reed's long-unavailable 'Metal Machine Music' as an import reissue, and it's everything I read it was— two LP's of distorted noise that all sounds exactly the same. Fuggin' righteousness. ..

MINUTEMEN

DOUBLE NICKELS ON THE DIME DOUBLE LP— Oh man, too much for words... 45 songs on 4 sides, including covers of 'Ain't Talkin' 'bout Love' by Van Halen, and 'Doctor Wu' by Steely Dan. The Minutemen relentlessly release songs that are impossible to pinpoint with thoughts or opinions; this makes their music important stuff. So much music nowadays falls into a particular category, and after being exposed to it for a period of time, it becomes predictable to the point where it is totally exhausted of surprises, and has nothing left to offer. The Minutemen have somehow got around all that— there are almost limitless ideas and implications to be gained from this double album. True style. Infinity on vinyl. Funk, drive, c & w, intricacy, wierdness, beatnik philosophy, wordplay, reality, spontaneity, humor, charm, unique in almost every way. SST

DECRY

FALLING LP— I've listened attentively to this LP about five times through, and I'll be damned if I can think of anything constructive to write about it. My mind is plum out of cute opening remarks and hip adjectives to try and relate to you what this record is about, so why even try right? To properly appreciate Decry, I'd have to see them live, and know them personally. 'Falling' has better than average production, packaging, and lyrics, + the music is good and the group's members are serious about what they are doing. TONIC SHOCK RECORDS— Box 242 Pomona, CA 91769

SECOND WIND

SECURITY LP— Although Second Wind's most obvious qualities are their likeness to Minor Threat, there is much more to them than that. Steve Hansgen's (since left the band) guitar playing has similarities but equally as many differences to that of M.T.'s Lyle Preslar. Richard Moore's lyrics and vocals owe plenty to Ian MacKaye, but once again if you look below the surface, they have numerous differences. Mike Brown's drumming is extraordinary, with technical shit you don't hear in most ultra-fast bands. The LP's first track 'Bitch' explodes off the turntable with Bert Queiroz pounding bass and Hansgen's buzz-saw guitar. Most songs lack a more varied approach however, and end up sounding competent but similar. An exception is a slower paced 'Knock on Wood', which has a fluid, skipping beat all its own. Second Wind are a tight but typical DC thrash band— I eat that kinda stuff for lunch, but you.... well you're nothing. R & B RECORDS PO Box 25054 Washington, DC 20007



RAMONES

TOO TOUGH TO DIE LP— The Ramones have never quite been able to recreate the moronic energy that was present on their first three records. The five records that follow them, 'Road to Ruin', 'End of the Century', 'Pleasant Dreams', 'Subterranean Jungle', and this LP, have their moments, but fail to compare with the first three. (in my book) Of course they couldn't continue releasing albums with John Holmstrom cartoons and the same production, but efforts by the Ramones to be taken seriously usually don't work. 'Too Tough to Die' is a stronger album than the previous four, but still has several cuts that don't keep my interest for long. Ex-drummer Tommy (T. Erdelyi) along with Ed Stasium, whoever he is, have done a great job getting the sound down; much better than the sparseness of Subterranean Jungle— a thicker guitar and drum sound that is similar to the early records. Bassist Dee Dee is off the needle and his contributions to this record (he sings a hardcore sendup 'Endless Vacation') help maintain my faith in this band. Ramones fans should snap this up. They should be at the Dowers in December, but I'll believe that when I see it. SIRE RECORDS

CASSETTE ROUND-UP 2 3/4 x 2 1/4

Here's 3 tapes I've acquired as of late that are worth mentioning— the first is an ROIR release, 'THE GREAT NEW YORK SINGLES SCENE', which has ancient, unheard-of singles from the likes of Patti Smith, Television, Richard Hell and the Voidoids (with sleaze-out guitar playing by Bob Quine), Model Citizens, Marbles, Speedies, Invaders, Mumps, and other New Yorkers. Good stuff from a forgotten era. ROIR— 611 Broadway, Suite 214, N.Y.C., N.Y. 10012. Next is a fantastic cassette, 'THE PROBLEM WITH SAXAPHONES', by the Chumps, a DC band who have broken up long since this material was recorded by Don Zientara way back in '77-'80. Real roggin' sax-laden punky east coast type music which is fun at parties. Write Bob Kennedy at the Vinod review address (see 7" noise page) for this and other Seventh Pillar tapes. Last is a tape by VDI, of a radio broadcast where they played live. The sound is more metallic and better than other VDI material— Jackals' thunder-sludge vocals are downright terrifying. This tape is not commercially available, so don't write and ask for it, but do write for their 'PLACE IN THE SUN' 7", and other VDI info. PO BOX 805, Philadelphia, PA 19105. I did get a couple other Demo tapes which aren't really newsworthy— one was by a Hare Krishna dude named RHANDI & man, can this guy sing! All for now; remember, keep sending those records and tapes and laser disks and whatever else for a review and a free little advertisement if it turns out I like it...



what the hell have you people done with my FAMILY?!!

JUN 7/84 KEGL © 1984



YOUR BAND SHOULD PLAY
NORTHEAST OHIO CONNECTION
JB'S DOWN
% John Teagle
(216) 836-5255
27 MARVIN AVE AKRON OH 44302

LORCA'S FINGER CAUGHT IN A LIGHT SOCKET!

YOU NO LONGER NEED DRUGS OR IMAGINATION TO SEE IMAGES LIKE THAT... AFTER HEARING THE NEW RELEASES FROM SUBTERRANEAN RECORDS, EVERY MINUTE OF YOUR DAY WILL BE SPENT ENJOYING SEEING THE RADDEST THINGS... PETE TOWNSHEND AS A BOUILLON CUBE... A FISH WITH A STINGER... AND ON AND ON...

OUT THIS SUMMER:

popoopies

"JOE'S 2ND RECORD"

6 SONG EP INCLUDES "TRUCKIN'" AND A NEW GUTSIER SOUND



Code of Honor

BEWARE THE SAVAGE JAW

13 SONG LP

C.O.H. STRIKES AGAIN WITH THEIR UNIQUE BLEND OF HARDCORE PUNK, METAL, AND POP

FLIPPER

"GONE FISHIN'"

2 YEARS IN THE MAKING! FLIPPER'S 2ND LP 8 NEW TUNES AND A COVER YOU CAN PLAY WITH!

NEGATIVE TREND



THE LONG LOST EP FROM THE BAND THAT GAVE BIRTH TO FLIPPER AND THE TOLLING MIDGETS

WRITE FOR CATALOG: SUBTERRANEAN RECORDS 577 VALENCIA SAN FRANCISCO CA 94110 USA

PUBLICATIONS

RIP OFF, THE INTERNATIONAL JOURNAL OF HUMOR AND COMIC STRIP ART- RIP OFF Comix used to be like your basic underground comic, with Gilbert Shelton's Freak Brothers, Fat Fred's Cat, Wonder Wart Hog, etc., but it's now just like the title says, a journal of international comic strip art, + a whole lot more. Rip Off still features Freak Brothers favorites (only in color & on glossy stock), and stuff by Robert Williams, Marti, and others. #12 also features an article on censorship and an entire section on cartoonists from Denmark; a really cool and original magazine- RIP OFF PRESS PO Box 14158 San Francisco, CA 94114

MAXIMUM ROCK N ROLL- Although I find myself reading less and less of each issue, MAX RnR continues to pump out issues which are always current and up to date. The scene reports have become more disposable as time goes on, but Tim Y. and the boys usually manage to have some interesting features. The July ish sees Tesco Vee's record collection, Target Video, + the usual columns, charts, reports, reviews, and info. \$1.50 pp. PO Box 288 Berkeley, CA 94701

I GOT DRESSED SLOWLY. I WAS AN HOUR LATE FOR WORK. I DIDNT CARE. I MAKE COFFEE



BAD NEWS- Another first issue mag. This one's made up of new talent and artists who contribute to RAW magazine. It's 100% top-notch graphic strip art, and contains a comic book insert. BAD NEWS artists live up to the title, as almost all these strips are very negative and usually end with death. To hell with optimism! I guess living in New York City will do that to a person- again highly recommended. BAD NEWS PRESS 39 Bulger st. Babylon, NY 11702 (\$2.50)

SEANO- A thin but informative magazine from San Francisco- what they lack in pages and variety, they make up for with intelligence. Issue #10 has good articles on Clash, Nicky Cave, Otis Blackwell, Les Blank, Girlschool, and more. \$1.25 pp. 230 Oak st. #35 S.F., CA 94102

HA HA- I couldn't think of a more perfect title for this half-sized masterpiece. Stories on stuff like the Vancouver Five and American Nazis, the KKK, even pictures of crossed out swastikas and Ronald Reagan with a knife in his head! I laughed so hard I can't help but recommend it! H.H. reminds me of some early BlaTchs I'd like to forget... PO Box 1108 Kenosha, WI 53140

LIVE!
ITALS

CREATING & THEY LIVE FOR EVER. STEPPER ON CREATION



Roots Radics came out trodding on stage looking dread, irie. I had hung out around the bar smoking ganga fairly continuously before the show for about an hour or two. watching people come up to the door, asking how much is the cover? it was 7.50 who is the band? and the man at the door had to look at the sign before he could tell them the ITALS in a heavy oklahoma/louisiana accent Biny Bunny (lead guitar, Roots Radics) took charge talking to the crowd teasing irie feelings from hearts of rednecks squaking at the bar a heavy mystic potion had been poured into their drinks they were dancing to heavy, rebel music Roots Radics did several instrumentals that had me convinced Roots Radics is solid then Biny took to the mike to introduce three very very crucial guys and the Itals came out to take control of the place wearing grey Garvey-like suits with red gold and green complements their vocals mixed like angels they spoke their message in song Three quarters through the set the norman police came in to look around and to check a couple of I.D.s One was a fake one a friend of mine had he got taken to the police station His brother (who is Jah Skinny) learned of the arrest and screamed out to Kieth Porter lead singer of the Itals The beastman take my brother! and through the powers of Jah Rastafari Kieth heard Jah Skinny and stopped the music

(cont. next column)

to listen to his story Keith then went into a long rapture on how babylon must fall and how the police cannot arrest one's soul He took a long time talking and introducing the next song but all in all a positive vibration gathering and a winner for the Ras Tafarians

STORY BY NATTY VISION



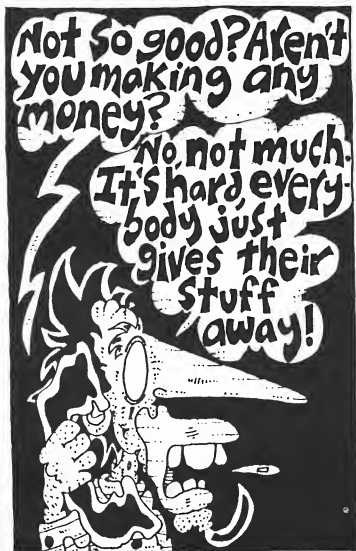
BROTHER LOVE

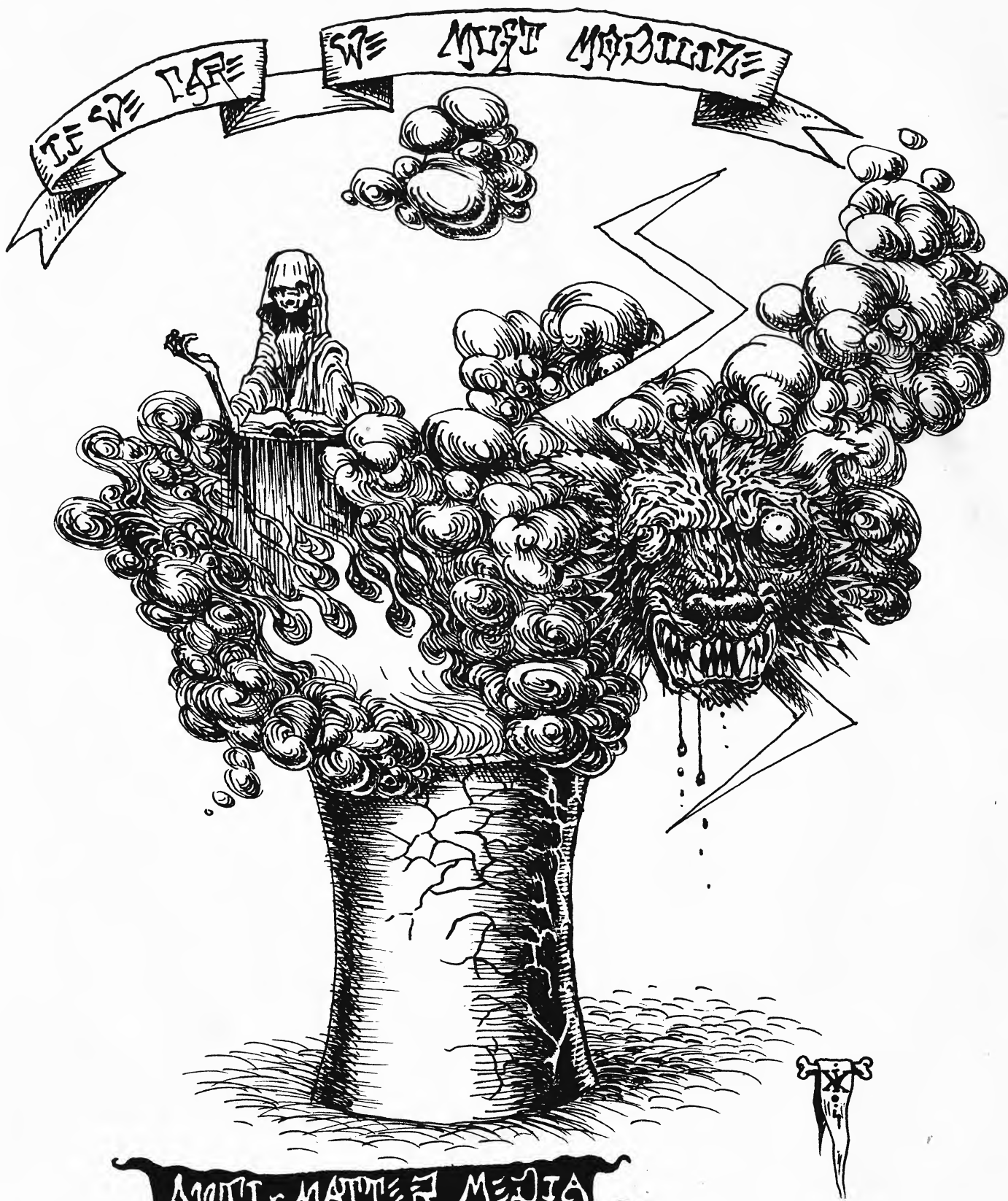
Television (tel'e-vizh'en), n. (tele- + vision), the process of transmitting scenes or views by radio or rarely, by direct wire.. thank you Webster's New World Dictionary of the American Language. It fails to mention, however, that this process also just happens to be a multi-million dollar industry; but I suppose that all belongs in an encyclopedia somewhere. I'm sure it tells everything from Uncle Miltie to All In The Family and all the other wonderful moments in its history.

I know most everybody out there loves to watch television. Did you hear what I just said? What a gawd awful statement. Use your head for just a fraction of a second and just think about that. Everybody watches television: the sit-coms, the real person shows, the bloopers, the docu-dramas, the Star Trek reruns, and last but not least the sensationalistic news three times or more a day. Oh my gawd; I've just established that television is subsequently, a powerfully influential medium. Wait, I'm not trying to rip your constitutional freedoms, rights, and/or liberties from your American being; you may watch T.V. I watch it myself, and maybe that was my first mistake.

T.V. is almost like another world. It is another world. It's a mockery of reality. Yet, reality, or a least an overwhelming majority of the American public, trendily mocks television. It is this way that television control society. What? HAHAAHAHAHAHA! You must be on drugs. Boy is he wierd. He thinks up the strangest things....and my child, I'm happy to say, isn't going to be classified as anything. He or she is going to be his or her own person." I've got news for you mom: your child is a dickhead who adheres to fashion tips from the tube like flies to shit so he'll be properly dressed or she'll look great in those summer casuals. Is it even possible to comprehend the number of markets for products that are advertised, let alone the number of products themselves? How many are made by the same corporation? Most importantly, how much control have these sponsors got over what you watch, what you see, what you do, what you think?

It's all so innocent looking on the outside, but there it is. As you sit and laugh at the sit-com of your choice you might remember before it's too late. They're laughing too. It's not just you on there, they're you right here.

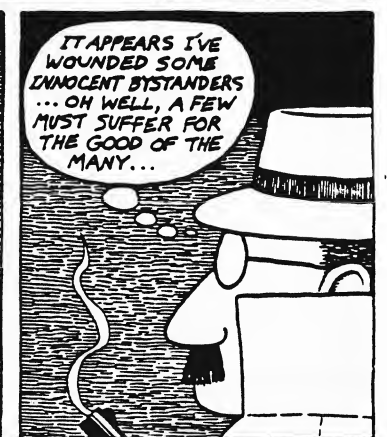
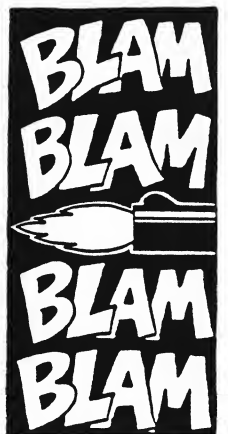
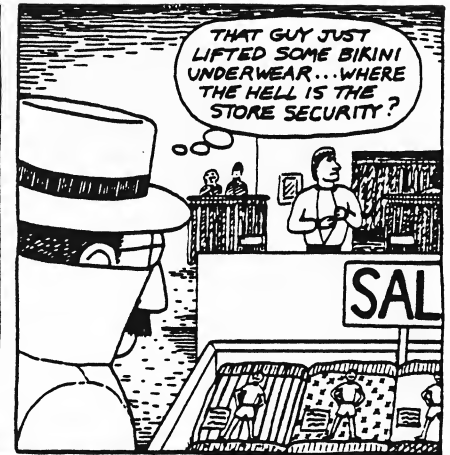
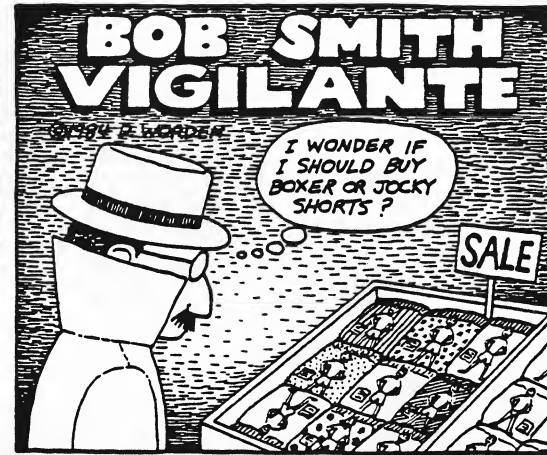




ANTI-MATTER MEDIA

238 W. OAK ST. KENT OH 44240

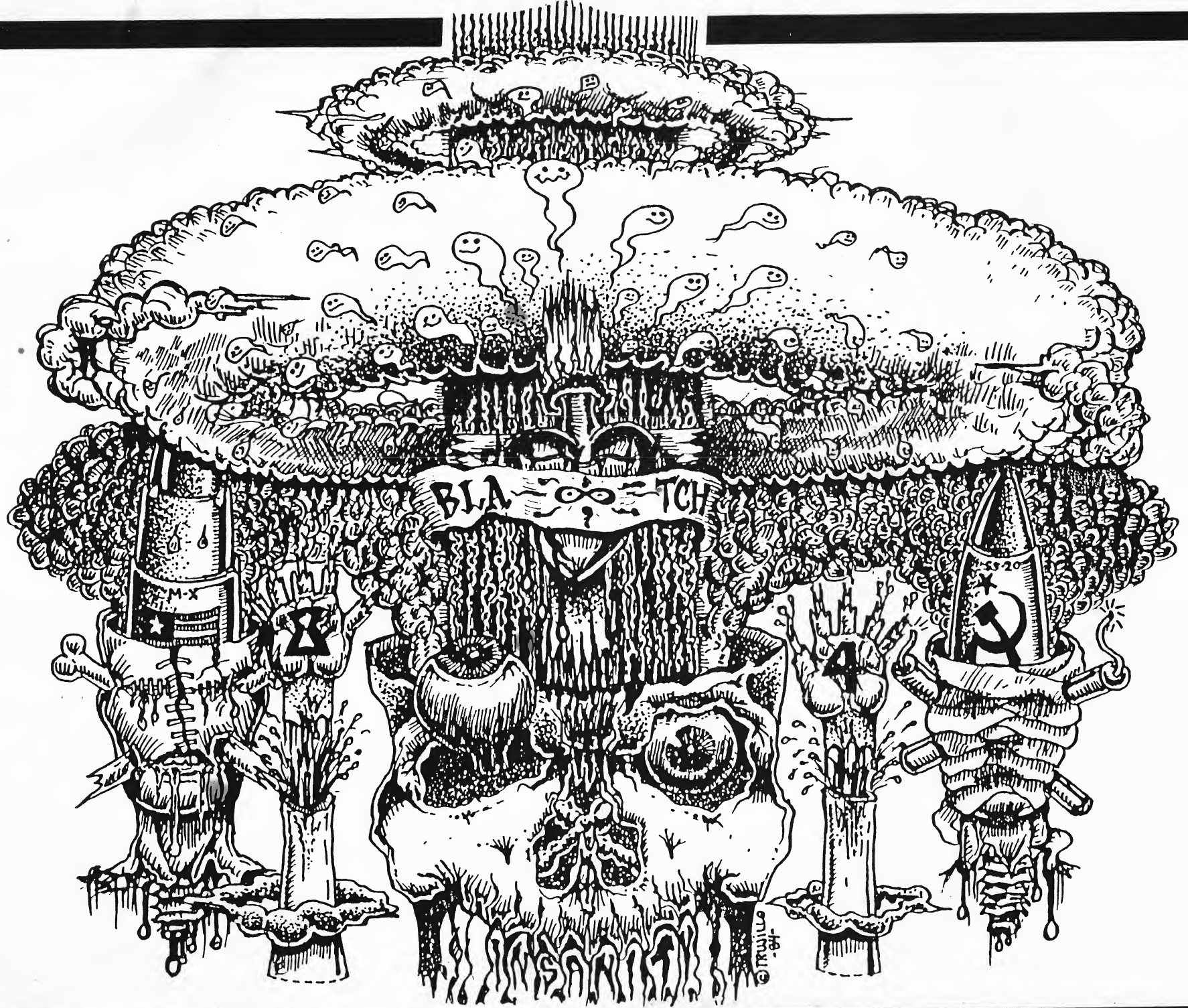
MIKE & MARSHA'S *miracle*
Diner





XNO





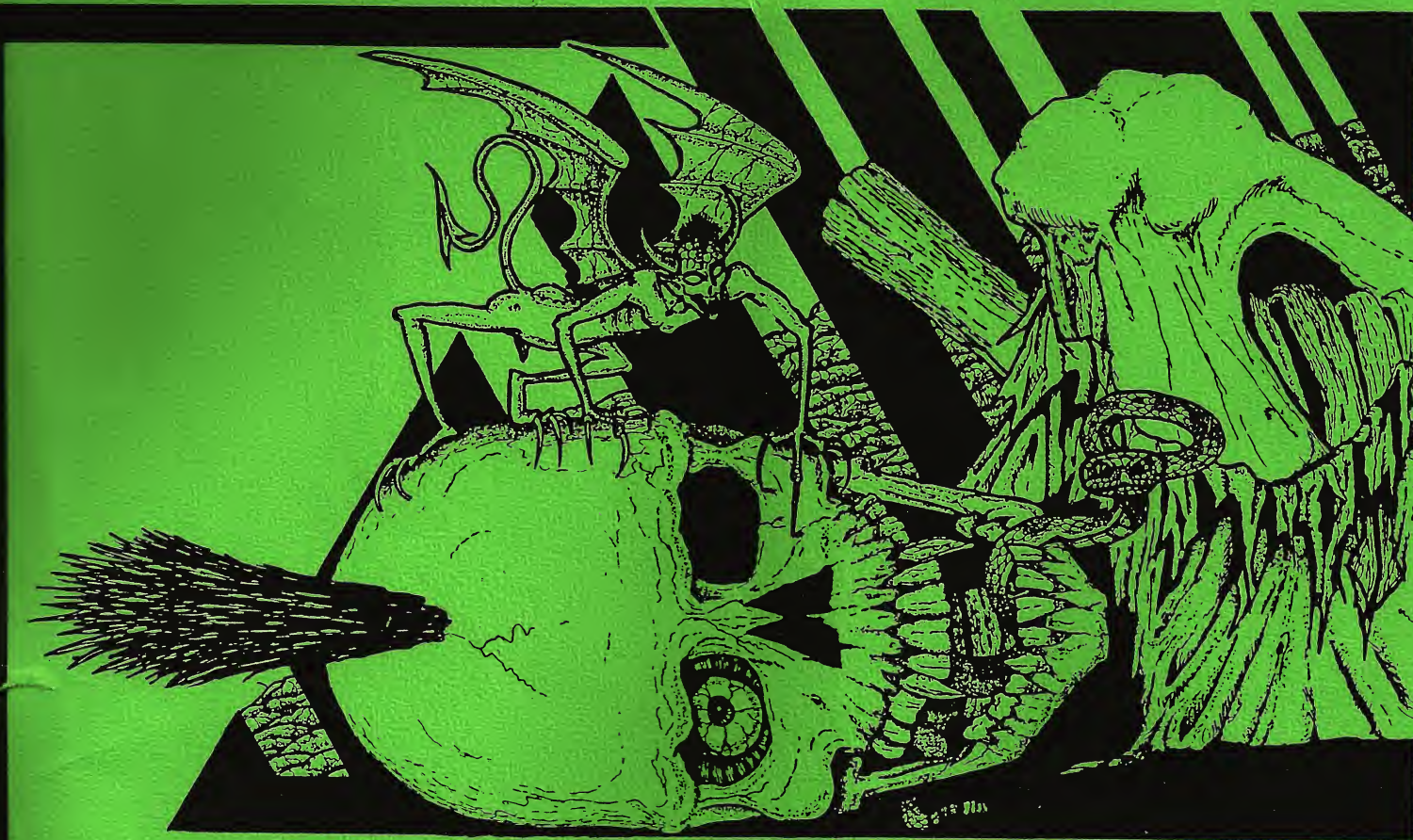


Pushead



WHAT THE HELL DOES IT MATTER IF I VOTE REPUBLICAN OR DEMOCRAT?? MY SKIN IS DISEASED AND MY FULL HEAD OF HAIR IS NOW WITHERING AWAY... SHEESH... GIMME AN ISSUE I'LL GIVE YOU A TISSUE... WIPE MY ASS WITH IT...

4/11/84 C. KEGEL © 1984



Barbara Warr

HERE! REALLY, HERE! TAKE IT! I WANT TO SECURE A LIFETIME OF FUN AND EXCITEMENT FOR MY FAMILY BY SUBSCRIBING TO BLATCH!

C'MON, JUST \$1.50 pp FOR ONE ISSUE, OR \$4.00 FOR THREE ISSUES! TO HELL WITH GROCERIES! TO HELL WITH BRACES FOR LITTLE JANIE!

HI I'M BEV, AND YES, WE JUST LOVE IT!

MY TEETH HURT!!

BLATCH
741 JENKINS
NORMAN, OK
73069
CASH ONLY PLEASE

DIST. BY:
ROUGH TRADE
DUTCH EAST
SYSTEMATIC
SEIBOARD

N.O.T.A.

MOSCOW

4 SONG

7 IN. EP

2.50 PPD
3.00 OVERSEAS

UNCLEAN RECORDS
EAST DIV.

P.O. BOX 725
SAND SPRINGS, OK
74063



Vymn | KEGEL
b. © 04